

CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 37

TORONTO 2, CANADA

January 14th, 1928

You will play John Gilbert, Greta Garbo in "Love" simultaneous with its sensational \$2 run at the Embassy—You will play Ramon Novarro and Norma Shearer in Lubitsch's "The Student Prince" direct from 4 big months at the \$2 Astor—and now get ready for M-G-M's newest \$2 Road-show-size smash hit, now packing them in at the Astor, N.Y.

THE ENEMY

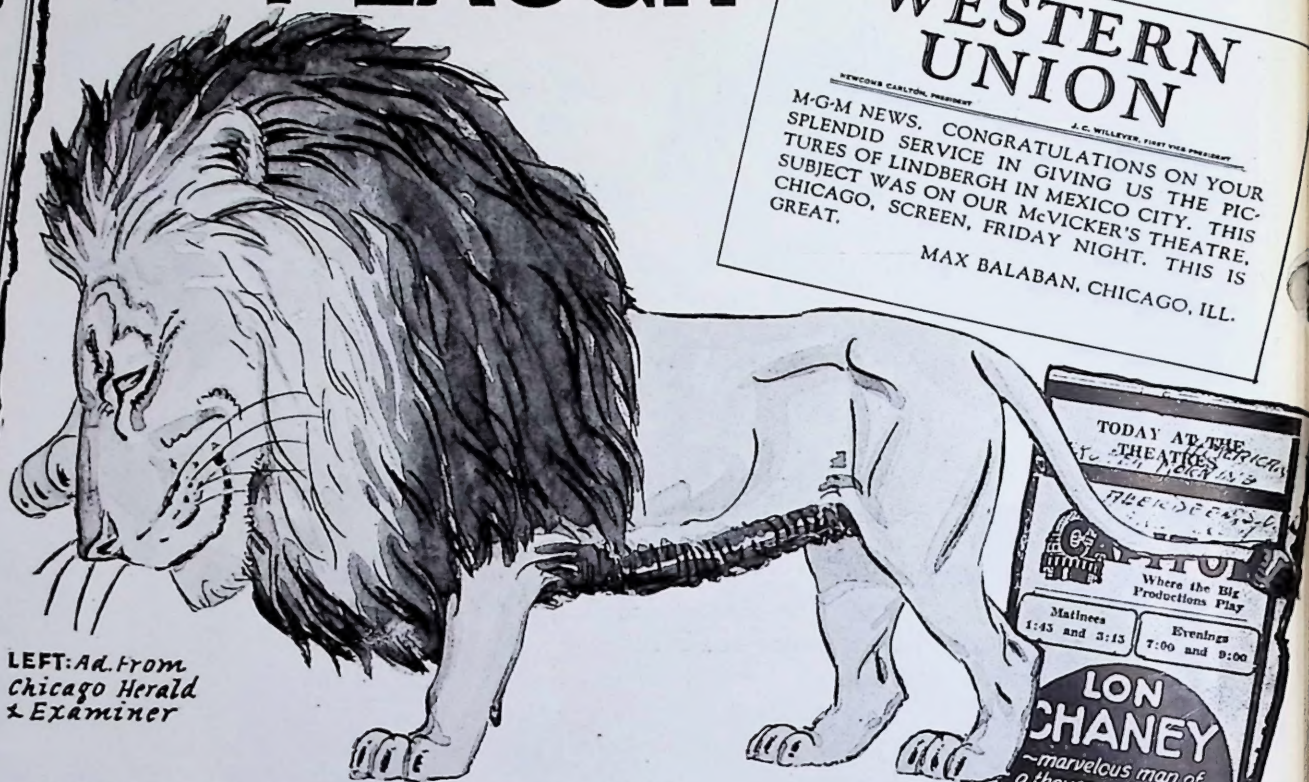
Starring
LILLIAN GISH
Directed by
FRED NIBLO



MGM

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

PARDON ME WHILE I LAUGH



LEFT: Ad. From
Chicago Herald
& Examiner

RIGHT: Ad. From
Aberdeen S.D.
American

WHILE others talk, talk, talk—
M-G-M News
QUIETLY steals a march
ON the newsreel field
AND delivers!

NO wonder that
M-G-M News has
WON thousands of
SATISFIED customers!
WITH typical
M-G-M dash and
DARING,
YOUNG Blood has
BECOME within a
FEW months the
MARVEL of the whole
NEWSREEL field

METRO-GOLDWYN-MAYER

M-G-M NEWS

Issued by Hearst News Service, Inc.

At Leading Theatres for

FIRST PICTURES

of

LINDBERGH'S TRIUMPHANT ARRIVAL IN MEXICO

Now Showing at Following Theaters:

McVICKERS
RIALTO
ALAMO
MIDWEST
TERMINAL
STATE
PORTAGE PARK
CRYSTAL
DRAKE
MADISON SQUARE
ALCYON, Highland Park
ORPHEUM, Rockford

WESTERN UNION

NEWS ARRIVED LAST NIGHT.
CONGRATULATIONS. RE-
MARKABLE SERVICE. LIND-
BERGH HOP-OFF MEXICO
SHOWN EACH PERFORM-
ANCE YESTERDAY.

MATT. H. WHITHAM
VALDOSTA, GA.

WESTERN UNION

RECEIVED ARRIVAL OF LINDBERGH
IN MEXICO CITY AND, AS USUAL,
THE M-G-M NEWS IS AHEAD OF
THE REST. CONGRATULATIONS FOR
THE SPEEDY SERVICE AND KEEP UP
THE GOOD WORK. REGARDS.

ALEXANDER PANTAGES,
SAN DIEGO, CAL.

(wire)

Congratulations on your remarkable
speed in delivering newsreel special
on Lindbergh's arrival in Mexico.

CHARLES H. WUERZ,
Raymond Theatre, Pasadena, Cal.

(wire)

Lindbergh subject and Lindy special
Mexico hop-off great stuff. Got two
great stories in today's local newspa-
pers. Mr. ROTH, Nashville, Tenn.

WESTERN UNION

M-G-M NEWS. CONGRATULATIONS ON YOUR
SPLENDID SERVICE IN GIVING US THE PIC-
TURES OF LINDBERGH IN MEXICO CITY. THIS
SUBJECT WAS ON OUR McVICKER'S THEATRE,
CHICAGO, SCREEN, FRIDAY NIGHT. THIS IS
GREAT.

MAX BALABAN, CHICAGO, ILL.

TODAY AT THE
THEATRE

Where the Big
Productions Play

Matinee 1:45 and 3:15
Evenings 7:00 and 9:00

LON
CHANEY
~marvelous man of
a thousand faces in
Mockery

Also
New
Series
Collegians
"The Fighting
Finish"

Mabel Normand Comedy
"Anything Once"

M-G-M NEWS
SPECIAL
Arrived Last Night—Showing
Today
LINDBERGH'S
HOP-OFF
TO
MEXICO CITY
Scenes of preparation and take-
off on 2,000-mile non-stop
flight.

(Letter)

The special scoop on Col. Charles
Lindbergh's take-off from Washington
for Mexico City arrived 1:30 A. M.,
for Mexico City arrived 1:30 A. M.,
Friday. The feat of taking these pictures
in Washington and delivering them to a
theatre 2000 miles away within fifty hours
afterward is remarkable, and the M-G-M
News staff together with the brave Air-
men who carry the prints, are deserving
of almost as much praise as "Ambas-
sador" Lindy himself.

WALKER AMUSEMENT CO.
M. E. WALKER

WESTERN UNION

Congratulations on scoop of Lind-
bergh's arrival in Mexico. Heart of all
competitors here from 27 to 48 hours.
Service like this makes a newsreel.

J. H. GOLDBERG,
LOS ANGELES, CAL.

Canadian Moving Picture DIGEST

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RAY LEWIS

Editor and Managing Director

GEORGE C. WILLIAMS

President

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M.P.T.O. of Canada
Established in 1915 for
Exhibitors

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Vol. 39, No. 37

TORONTO, CANADA

January 14th, 1928

"On Guard"---"Variety"

THE BRITISH Film Flotation Bill, otherwise the "Film Quota Bill," was the inspiration of "Variety's" London correspondent, who claims he was inspired by patriotism.

We are interested to discover was it patriotism also which inspired this same patriot in "Variety" of Dec. 1st, 1926 to insult Their Majesties, King George V of England, Queen Mary and the Royal Family?

The Amusement World of the U. S. should publish a statement of regret throughout the press of the British Empire disassociating itself with the insult offered to the British Empire, through the malicious falsehoods published in "Variety" in connection with the Royal Family.

Every theatre owner in Canada, and throughout the British Empire should write "Variety" a letter requesting that this publication retract its statement in connection with Their Majesties, King George V of England, and Queen Mary, H.R.H. The Prince of Wales, The Duke and Duchess of Cornwall and other members of the Royal Family which were held up to insult and ridicule by "Variety."

I have been waiting for some action in connection with "Variety's" insult to our King and Queen to be taken up by Government officials in Canada to whom I sent copies of "Variety's" infamous article, but evidently the "Mills of the Gods" grind slowly in such matters; and I therefore request that some recognition be taken of this insult; and steps for an apology from "Variety" secured through Government pressure.

Our Amusement Interests must be sufficiently alive to the danger of such a statement going on record and remaining unchallenged.

I challenge "Variety" to prove the statements it published in its December 1st article concerning The King and Queen of England, H.R.H. The Prince of Wales and the other members of the Royal Family.

I say that "Variety" "told a lie, a damned, odious lie, upon my soul, a lie, a wicked lie," when it states that His Majesty King George V of England "prefers Harrison Ainsworth's novels to anything that possess genius."

When "Variety" states that "The British Drama is in a bad way," because "every serious artistic effort is ignored by the British Royal Family."

When it states that on Armistice Night in London, England, the Royal Family was amusing itself at "cheap revues."

When it states that "the Heir to the Throne has a liking for colored entertainments of a kind that would not be tolerated in South Africa or Australia."



RAY LEWIS

When it states that His Majesty, King George V of England recently said in referring to Shakespeare, "I dislike it."

When it states that Her Majesty, Queen Mary of England, "dislikes music intensely," and only "likes something to make her laugh."

There's more "culture" in the scullery of the Royal Family's kitchen than in the entire publication of "Variety" over its boasted 22 years.

"Variety" need not worry about England's culture as a nation, let "Variety" perform some cultural inspiration which will impregnate the Industry it is trying

to represent before it worries its "Simian" head about the culture of a nation which has grown up for hundreds of years in culture.

Among the Democracies and Republics of the World, the Monarchy of the British Empire is respected and recognized as a symbol of a Royal Democracy.

The omission of "High Hat Aloofness," has endeared The Royal Family to Britishers; and the reception in the United States to Their Excellencies, Lord and Lady Willingdon, Lord Willingdon representing His Majesty, King George V as Governor General of Canada, should be sufficient proof to "Variety" of the attitude of the United States to the Monarchy which governs the British Empire.

The U. S. Film Industry has had its hands full in adjusting its foreign relationships, "pouring oil" upon very troubled waters.

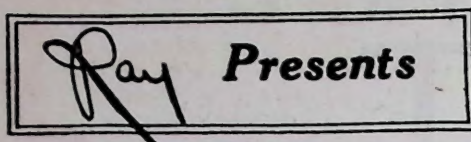
Is the U. S. Film Industry to go on record as supporting "Variety's" insult to the British Empire?

Is the U. S. Film Industry such a "dumbell," that it will patronize a publication which has as its London correspondent a man responsible for the adverse legislation and taxation which has been introduced throughout the British Empire, the Anti-American Film propaganda, not forgetting that British Film Flotation inspiration, "The Film Quota Bill?"

If the U. S. Industry is turning down its own press, which has aided it nationally and internationally to pour its support, moral and financial into the coffers of a publication which is "not flesh of its flesh, nor bone of its bone," an interloper, then the U. S. Film Industry deserves all the Anti-American Film propaganda, adverse legislation, unfair taxation which the nations of the world will be prepared to administer to it, through the admitted untiring efforts of "Variety's" correspondent.

"Variety," this is still the age of chivalry, knights and unknighthed scribes taking up their weapons in defence of their King.

(Continued on Page 9)



UNIVERSAL will soon release their version of "Uncle Tom's Cabin" in Canada.

I have not had the pleasure of reviewing this picture but the "stills" which I have seen, and the unanimous press approval on the merit of the production, inspires me to caution exhibitors to reserve a Universal "Uncle Tom's Cabin" booking.

WE CHILDREN of a grown-up generation remember the days of "Uncle Tom," "Simon Legree," "Little Eva," "Topsy," and the other characters including "The Eliza," who so successfully "Crossed the ice."

But our children, the children of to-day are ready for "Uncle Tom's Cabin," to whom this story would be as fresh and interesting as it ever was.

THERE is a protective system introduced in our Industry which secures producers who utilize uncopyrighted material for production purposes.

Registration at the "Hays" Organization offices of the title, secures for the producer protection from the pernicious policy of trading upon someone else's publicity, or invested capital.

WE REMEMBER the day when one picture produced other versions of the same material, to the financial detriment of all the producers concerned.

An example was the simultaneous productions of "Romeo and Juliet." Another habit of the Industry, for which there is at present no cure, is the releasing of cheap productions of a title, which has recently gone into production; and upon which the present producer has spent a vast sum of money, in order to make the picture possess outstanding quality; and receive world-wide publicity.

IN CONNECTION with Universal's "Uncle Tom's Cabin," Mr. Laemmle claims that he has been subjected to just this kind of unfair competition.

Unwilling to buy up at an exorbitant price, old film of "Uncle Tom's Cabin," the owners of such film have endeavored to precede Universal's "Uncle Tom's Cabin" bookings, taking advantage of the Universal publicity to sell their cheap production to exhibitors

and the public; and thereby doing Universal considerable financial damage and injury.

I BELIEVE that conditions of this kind should come under the jurisdiction of an Arbitration Board, who should call in such old films, deciding with the owners upon a just and equitable price for purchase, by the producer interested in clearing the market for the presentation of the new production.

The same rules which govern other arbitration matters should govern such proceedings.

IF PRODUCERS wish to re-issue old films let them do so on their own initiative and capital. The fact that "junk" is shelved until someone gets an inspiration to produce a new version, is an indication that the possessor of the old film is trading upon the investment which the new version is exploiting; and the financial advantage to the possessor of the old film, under such circumstances should not be taken into consideration.

The re-issue of some "old timers" is not to the advantage of the Industry as a whole; and in many cases, the release of an old film, following the announcement of a new version is maneuvered, not by the producer of the old version, but some "sharpener," who is in this Industry just to make money out of such business tricks. He gets a hold of the old film because there is a possibility of a purchase by the new producer.

Mr. Laemmle claims that such a state of affairs transpired in connection with "Universal's" announcement and production of "Uncle Tom's Cabin."

THE PRESENTATION of the Canadian-made film of "Niagara Falls" as presented at the Uptown Theatre recently, following the policy of Canadianizing the screens to Motion Picture patrons, of Canadian theatres, was one of the most enjoyable features at this theatre.

"Niagara" is one of the seven wonders of this modern era, and the awe-inspiring beauty of this Canadian Miracle, never appears to wear itself out. Like the ever-falling torrent of its waters, it is forever a source of wonderment and pleasure.

The presentation of this film throughout Canada, the British Empire and foreign countries cannot help but impress its viewers with a vision of Canada which they cannot help but ever remember.

SHORT TALKS

ON

SHORT FEATURES

JERRY DREW

in

Mermaid Comedies

Here's a new comedy star who is walking away from the field. Keep your eye on him, for you won't want him to walk away from you---to your competitor.

JERRY was a scream in "FOX TALES" and a roar in "BRUNETTES PREFER GENTLEMEN." You know that if you saw these recent MERMAID COMEDIES. But wait till you see him in "HIGH STRUNG," which will be ready this month. Then you'll know that here is a real comedian. And you'll see why E. W. Hammond has signed him for a long term for featured parts in these

JACK WHITE PRODUCTIONS

E. W. Hammond

President.

CANADIAN EDUCATIONAL FILMS LIMITED



The Picture of the Hour!

Another
Paramount
Knockout

WINGS

A Paramount Picture

The Mightiest
Spectacle of
Modern Times

Now Playing Road Show Engagements Exclusively

The First Great Aviation
Spectacle Ever Filmed Com-
bined with an Intense Story
of Love and Adventure

Just Completed Two Record
Breaking Weeks at Princess
Theatre, Montreal. Receipts
Never Equalled at Montreal by
Any Other Picture in History.

Now Playing Limited Engage-
ment of Two or Three Weeks
at Princess Theatre, Toronto.
Short Canadian Tour to Follow.
Also Now Playing in New York,
Chicago, Boston, Philadelphia
and London, Eng.

If You Want to Get the Biggest Thrill
Of Your Life---See **WINGS**

TORONTO THEATRES

UPTOWN—"Seventh Heaven," with Janet Gaynor and Charles Farrell—Fox. Class A. As reviewed in an earlier issue of The Digest, a most excellent contribution to the entertainment of the screen.

REGENT—"Sorrell and Son," with H. B. Warner—United Artists. Class A. Whoever is responsible for "Everybody Works But Father," will have to atone to father after the world has seen "Sorrell and Son." We are all familiar with "mother" sacrifice, but in "Sorrell and Son," the father sacrifice is a new angle; and one is forced to admit, it sounds a much deeper chord of sympathy. I cried all the way through the picture; and consequently had an enjoyable evening. The adaptation of Warwick Deering's novel, which created a tremendous interest with the public, has not been tampered with so that the essentials of the story are diverted. One has in the screen version plenty of latitude to use their imagination in connection with situations which are not overly emphasized. Here is a mother who does not "play the game," during her husband's absence. The husband has been "serving his country," and as Captain Stephen Sorrell has been decorated with the Order of Merit. He returns from war to find his wife leaving with her admirer. The ex-soldier Sorrell finds it difficult to secure employment; being a gentleman is not an asset. Almost "down and out" he accepts the position of a porter in a "brothel," but loses even this menial occupation because the "lady of the house" is incensed at him for his lack of attention to her. Being second porter in a fashionable resort brings its vicissitudes also, for the head porter is an ex-soldier, who has saved the life of "Roland," owner of the hotel, when both were in active service at Ypres, and this head porter, "Buck" jealous of any new favorites takes it out on "Sorrell" whom he works to death. Then there is "Fanny," the housekeeper as portrayed by Alice Joyce. Between Sorrell and "Fanny" there is mutual sympathy and understanding, when Sorrell explains he is not a "marrying man," because he has to stick to "his job" this "job" being the education of his little son. Alice Joyce is always like a refreshing drink of spring water on a summer's day; she invests every role she plays with such dignity and poise, with such sympathy. The tears are plentiful

and evoked because of the great paternal-maternal combination of love which Sorrell displays for his boy; and the reciprocal love and faith which the boy evinces for his father. Between these two there are "no secrets." Every boy and every father should see "Sorrell and Son." Here is an ideal picture to advertise for special children's attendance, for the bits which reveal the mother's escapades would not be suggestive to the average child's understanding. Anna Q. Nilsson is the mother of "easy virtue." She was splendid in an unsympathetic and difficult role. H. B. Warner as Sorrell did an excellent characterization. Sympathy is the keynote of Sorrell; and Warner secured every tear which was in this role, there were plenty of them, without making Sorrell reflect the air of a martyr, or injured party. Warner's Sorrell was a real father, a gentleman and Soldier of Life, who took his "medicine," faced his responsibilities, through the inspiration of his great love for his little son "Kit." The boy, "Kit," interpreted by Micky McBain, was a real boy, a happy selection. He looked like a manly fellow from whom an important manhood could be expected. A dear little boy, who made you feel he was worthy of all the confidence which he inspired from his father, his benefactor, the great surgeon Dr. Orange—Paul McAllister—was Dr. Orange, he did a good bit. The English views are certain to make every Londoner home-sick, they provoked considerable applause the evening I viewed the picture. The operation which makes young Sorrell a famous surgeon reminded me of Rembrandt's masterpiece, "Die Anatomie," not that the settings were similar, but through the masterful and artistic handling of a gruesome situation. Herbert Brenon has given us a splendid picture. The high lights and shadows have been well blended; and the minor chord tone, which might have made this feature much too weepy, skillfully spread over happy moments and scenes of pictorial beauty which round out a picture directed for entertainment. The entire cast was without one false note. Nils Asther as "Kit" grown-up was good; and had the same fine expression which was so evident in the young lad's eyes, that clean, courageous look one finds in our boys and Youth who still believe in tradition. Carmel Myers

as "Flo," was good. The "darling Flo" of the sordid inn of Palfrey's, the "darling Flo" who like "Potiphar's wife" appeared "perfumed and willing," but Sorrell fled from her blandishments as did Joseph of old; Sorrell fled to his "cuspidors," which made "darling Flo" rise up in her wrath because of such preference. Norman Trevor as "Thomas Roland," innkeeper and ex-Colonel, was a fine type. Betsy Ann Hisle as little "Molly" was just the right kind of a spirited companion "Kit" would select; and Mary Nolan was acceptable when "Molly" bobbed her blonde curls and became grown-up. Louis Wolheim as "Buck," looked and acted like a "dirty dog" which was required. "Sorrell and Son" is the type of picture which should reflect to the Industry's credit; it contains material in its make-up which possesses spiritual qualities; and only a very caloused epidermis would fail to get its splendid message "under the skin." I am proud of "Sorrell and Son."

PRINCESS—"Wings," with an All Star Cast—Paramount. Class A. A one hundred percent war picture, which out-wars all the other war pictures, British and American, which we have seen. For "Wings" is not a story with a War background, or War situations to provide action; "Wings" is all War. I remember while in London, witnessing a picture by Sir Hall Caine, it was a story written directly for the screen. It contained everything that could be put into a motion picture, that ever was incorporated into a motion picture from the first day that "Motion Pictures" opened its eyes and began to "suck its thumb," right through its dreuling fighting years, up to its manhood. "Wings" contains everything that could happen in modern warfare, everything that happened in the World War, save submarine incidents. If ever one had a hungry stomach for War pictures, one could certainly get their "belly full" seeing "Wings." No attempts have been made to glorify War, save that under its influence men and women are inspired to become super-men and women, and also to display instances of revenge and cruelty which gives some supposition to the Bible's contention that Lucifer still interferes with the "divine attributes" of Man. War is revealed as Master; and Man as its slave, as unimportant to War in its march to victory as a blade of grass. The compelling interest of "Wings" is centralized in the scenes which have inspired its title. War on "Wings,"

(Continued on Page 10)

Courtesy with Service

Motiograph De Luxe Projectors.
Cont-El-Arc Motor Generators.
Superlite Gold Fibre Screens.
Brenkert Spot-Flood Lamps.
Vallen Curtain Controls.
Universal Electric Plants.
Ross Projection Lenses.
National Projection Carbons.
Repair Parts for
All Makes of Projectors.
Complete Theatre Supplies.

Canada's Leading Theatre Supply
House.

The Coleman Electric Co.

258 Victoria St. - Toronto, Ont.

DIGEST EDITORIAL

(Continued from Page 5)

I challenge you to be "On Guard,"
for I intend to fight you to the death,
until you apologize for your insult to
my country, and the Empire of our
British Sovereignty.

"He who insults my King,
Insults my country,
Names me a rogue,
A knave unclean,
Of such base metal,
That I cannot e'en
Inspire a courage
To avenge The Queen.
To Arms, foe of an Empire's
Hierarchy,
The King and Queen,
I now defend,
These twain,
Their Princes and Princesses
Elected to reign
By God's Grace
And Britishers' consent,
O'er our Empire's vast domain.
'Off with your hat'
Bend low the knee,
If to 'Variety'
There is a head
To carry a hat,
And sap
Sufficiently on tap
In limb and knee
To do us homage.
For did not The Master Teach
A Wisdom which
We mortals should conspire
To reach?
'Render unto Caesar
The Things which are Caesar's'
Render 'Variety,'
Lest with my pen
A sword of desperate mien,
I rend thee."

Ray Lewis

FBO's February Jubilee Gets Financial Publicity

Press Herald Announcement by
President Joseph P. Kennedy
of the Interests Acquired by
Radio Corporation of America
in FBO.

Joseph P. Kennedy, President of
FBO Pictures Corporation has an-
nounced the interest secured by FBO
by the Radio Corporation of Amer-
ica and its associated companies, which
include the General Electric Co., the
Westinghouse Electric and Manufac-
turing Company.

All has been set for a record Feb-
ruary FBO Jubilee Month, in honour
of the second year's entry of its Pres-
ident, Joseph P. Kennedy, with FBO.

The new financial affiliation which
places two representatives of the Ra-
dio Corporation of America and Gen-
eral Electric on the Board of Direc-
tors was announced to the press by
the Canadian Manager, P. C. Taylor.

Mr. Taylor, interviewed by The
Digest on the affiliation, stated that
the new combination for the first time
opens up to Motion Pictures the tre-
mendous resources and possibilities of
radio.

"It will give the Motion Picture In-
dustry the use of all present patents
and prospective developments of sound
reproduction and synchronization, ra-
dio-broadcasting and television as un-
der the control of the Radio Corpora-
tion of America, the General Elec-
tric Co. and the Westinghouse Elec-
tric and Manufacturing Company."

The tie-up with FBO does not give
this company exclusive use of the
patents and developments under the
control of the new FBO financial in-
terests, the Industry as a whole will
be able to avail itself of these inno-
vations and developments.

The first release will be the new
method of sound reproduction and
synchronization as perfected by the
General Electric Co.

Dominion Power & Chemical Gets London Investors

Winnipeg. — Sir Harold Boulton,
Bart. of London, is in western Can-
ada in connection with the affairs of
the Dominion Power and Chemical
Company, in which London capitalists
are heavy investors. Lady Boulton
accompanies him. Sir Harold visited
Vancouver, B.C., as well as Winni-
peg and was greatly pleased with the
good feeling prevailing in all western
centres he stopped off during his tour.

"Ben-Hur" Coming At Popular Prices

Manager Ray Tubman of the Re-
gent Theatre, Ottawa, Ontario, has
announced the early presentation of
"Ben Hur" at regular prices, the en-
gagement covering two weeks. The
first run of "Ben Hur" in Ottawa
was in the Auditorium where it was
presented as a road show, this being
one year ago.

William Austin and Jacquelin Gadson,
who supported Clara Bow in Paramount's
version of Elinor Glyn's "It," again are
with the star in her newest picture, "Red
Hair," now in production. This also was
written by Mme. Glyn.

Pass the Public
into your THEATRE

WITH
Precision --
Ease and Smartness!

GOLD SEAL TICKET
REGISTER PRODUCTS

Standard Box Office
Protection

15TH YEAR OF FAITHFUL SERVICE



Canadian Representatives—
THOMPSON, AHERN & CO.
40 Yonge Street - - Toronto

Use
GOLD SEAL
TICKETS
to solve all
Ticket
Problems

Famous Eastern Managers Hold One-day Convention

Meet in Toronto For Revision of Budgets and Aggressive Showmanship Contacts

The Famous Players Canadian Corporation Eastern Managers held a one day session in Toronto. Division Manager Robson called the clans together for a revision of Budgets and the "round table" conferences which iron out problems, and instil new pep into aggressive "Showmanship Policies."

A telegram from N. L. Nathanson, dated at Miami, Florida, to Clarence Robson was read at the opening session. "Please express my sincere thanks to the Eastern boys for their loyalty and splendid efforts so far this year. To reach our goal, however, for this year we will have to do our utmost. Our keynote should be more aggressive showmanship, strictest economy in operation, and careful study of each local situation. Each manager should give his suggestions for betterment of business, also ideas for economy, and for what is best suited entertainment for their individual theatres. Please wish all present a most Happy New Year." N. L. Nathanson.

The managers assembled at the King Edward Hotel. The East was represented 100% at the roll call, which was sounded at ten bells. Mr. Robson in the chair gave a short address, and introduced Arthur Cohen who on behalf of Mr. Nathanson briefly outlined the company's aims for the year. Mr. Cohen is always a welcome speaker, his addresses being happily punctuated with sound ideas and witticisms which make his advice partake of the nature of sugar-coated pills.

Lunch closed the morning sessions and Comptroller Thomas J. Bragg opened the afternoon session, taking his cue from Mr. Nathanson's telegram, affirming the principles of aggressive showmanship, economy in operation and that personal interest which makes a study of local conditions to the theatre's success.

Sam DePass gave an interesting talk on advertising. He revealed some surprising figures covering cost of newspaper advertising and urged more interest in the lay-out of copy, both from the theatre's and the newspaper standpoint. Claire Appel who has been making the Hippodrome with its "Keith-Albee Big Time Vaudeville," the talk of Toronto; and who has built up a following which registers capacity for this theatre weekly, revealed the wisdom of his institutional advertising policy.

Jack Arthur's contribution govern-

ed music, which is one of the theatres most vital problems. He informed managers that he is to call a convention of leaders of orchestras for the purpose of going over the musical ground more thoroughly. He advocated solo numbers by orchestra players, appropriate themes for the various pictures and the selection of music most suitable for the Canadian scenics which have been recently routed over the Famous circuit. Mr. Arthur furnished a list of music to be withdrawn from the musical library of theatres, owing to copyright complications.

Ben Geldsealer waxed enthusiastic and instructive on vaudeville; and the exhibitors agreed the calibre of acts had improved.

Harry Sedgwick was master of ceremonies at the Open Forum session, answering questions and showing the difference between gross and net profits, with the emphasis of action to be directed towards obtaining an increase in the figures which registered as "net profits."

Charles Dentebeck presented "Better Projection Pays" and considered that the policy of running double features was too much of a strain upon projection machines.

Mr. Robson closed the meeting by a brief recapitulation of all the "high spots" which had been stressed. He stated that never has there been such an array of good picture material available. He urged personal contact between managers and the public, managers and the home office, managers and employees, and intimated very forcefully the value of this co-operative community spirit from its good-will and box-office angles.

Toronto Theatres

(Continued from Page 8)

Machines riding the clouds of Heaven, like destructive gods intent upon the annihilation of the sons of men. From this angle the picture becomes prophetic and educational, for "Wings" will determine who will be victor of Wars to come, "Wings" will be utilized as "Birds of Prey," and "Doves of Peace." In the first, as engines of combat, which will wipe out whole cities of civilians and whole armies, in the latter case, as ambassadors of good-will, of which that splendid figure in our modern civilization, "Lindbergh" typifies. William A. Wellman is to be congratulated upon his direction. It is almost difficult to conceive that this picture has not been compiled from official war records, so brilliantly and realistically have the War scenes been portrayed. The story by John Monk Saunders, has been adapted by Hope Loring and Louis D. Lighton. B.

P. Schulberg is associate producer. The story reveals two lads in love with the same girl. One David Armstrong (Richard Arlen) is the choice of "Sylvia Lewis," interpreted by Jobyna Ralston. John Powell is the other lad, who imagines he loves "Sylvia" but who in turn is loved by "Mary Preston" (Clara Bow). John calls upon "Sylvia" to say good-bye. America is in the War; and noting a locket and photo which "Sylvia" has inscribed to "David" he imagines it for himself and takes it, much to the chagrin of "David," to whom "Sylvia" explains that he, "David" has her love, while "John" has the locket, the former being of greater consequence. The boys are drilled for flying and John becomes a famous Ace, who eventually, through revenge for the reported death of his pal on "Wings," "David," brings down the great German ace and a fleet of machines. Tremendous suspense is created in the scenes, where "John" rides the air bent on destruction; and fails to recognize that it is "David" who calls to him from an enemy's plane which he has captured in order to cross to the Allied lines. John brings the plane down on French territory and "David" dies in his arms. Meanwhile, Clara Bow performs as "Mary Preston," her service to her country. She drives a service car, is sent overseas, and meets "John" while on leave in Paris, and saves him from the alluring "bubbles" of a Parisian escapade. For "Mary's" love interest, in which she dons spangles in place of uniform, she is asked to hand in her resignation, but "John" finds her on his return to the village. These bits of human interest lighten up the War scenes which crash through the picture blinding, maiming, thrilling and destroying. Man, the civilization which he has built up. Clara Bow as "Mary" is a healthy, vital relief and scatters a bit of sunshine through the clouds of "shot and shell." Charles Rogers as "John Powell" and Richard Arlen as "David Armstrong" were well selected. Jobyna Ralston had a small part as "Sylvia Lewis," the girl from the city. She did well and was good to look at. "Cadet White," Gary Cooper, and the "Sergeant" by Gunboat Smith, the "Air Commander" by Richard Tucker rounded out a well-balanced cast. "Mr. Armstrong," the invalid father of "David" by Henry B. Walthall, had a difficult bit, since all his action was confined within an invalid chair. Walthall is such a splendid artist in whatever he does. The flying scenes are unrivalled; and I doubt whether any other company will essay to challenge the supremacy of "Wings"

Round About the Studios

Jack Raymond has been signed for a prominent role in Universal's picturization of the Red Book serial, "Fallen Angels," by Arthur Somers Roche.

The production is under the direction of Edward Laemmle and boasts of a stellar cast headed by Norman Kerry and Pauline Starke, with Marian Nixon, Kenneth Harlan and Ward Crane in prominent feature roles.

John Gilbert had to do target practice with an old-time muzzle loading rifle for his Cossack battle scenes in "The Cossacks," his new Metro-Goldwyn-Mayer vehicle. The ancient weapon, he says, "kicks like an army mule."

Emil Jannings, the great German character star now appearing in Paramount pictures, is a consistent defier of tradition. His first American-made picture, "The Way of All Flesh," was a flat denial of the rule that the movies must have a happy ending. His next picture, "The Last Command," soon to appear, allows the villain to get away with his villainy. And Jannings expects it to be accepted, too.



"All dressed up, and no place to go." Loretta Young, youthful First National player, looking for company.

"Pullman Partners" has been selected as the title of Norma Shearer's new Metro-Goldwyn-Mayer starring vehicle, a humorous story by A. P. Younger, author of "Slide, Kelly, Slide," dealing with the adventures of a traveling saleswoman. The picture has been in production several weeks under the direction of Sam Wood, who made "Rookies."



"They're in again," none other than Hal Roach's famous comedians, "Our Gang," whose comedies are released through Metro-Goldwyn-Mayer.

One of the most beautiful blondes in Hollywood appears as leading lady in "There It Is," the first Educational-Bowers Comedy. She is Kathryn McGuire, who last season was leading lady in Lupino Lane's fun vehicles. She plays opposite Charley Bowers, who, in addition to playing the leading role, created the trick photography for this production.

The FBO product has been sold 100% to the Consolidated Amusement Company for all their theatres in Honolulu. This includes "Moon of Israel" and "Racing Romeo" as well as 56 other features, and the entire line-up of short subject product.

The deal was consummated by W. E. Matthews, manager of the FBO exchange at San Francisco.

Lon Chaney will don a clown's costume for the first time since "He Who Gets Slapped," when he starts his new Metro-Goldwyn-Mayer vehicle, "Laugh Clown Laugh," which Herbert Brenon will direct.

Richard "Skeets" Gallagher, prominent Broadway musical comedy star, who recently came to Hollywood to try his fortune in the films has been signed for the leading role in "Alex the Great," an FBO picture to be made from H. C. Witwer's popular story, according to an announcement by William Le Baron, vice-president in charge of production. This will be the first role Gallagher has played in Hollywood, although he appeared with W. C. Fields in "The Potters," a picture made in New York City, and also in "New York" with Ricardo Cortez.

George Irving has been assigned to an important part in Bebe Daniels' next comedy, "Feel My Pulse," now being produced by Paramount, with Gregory LaCava directing. Irving will play the uncle of the star.

Jack Holt is playing the ponies. No, don't get excited. He's not gambling at Tia Juana. He's the captain of a polo team in William Haine's newest picture "The Smart Set," for Metro-Goldwyn-Mayer.



"Ginsberg The Great," is George Jessel's next for Warner Bros.

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